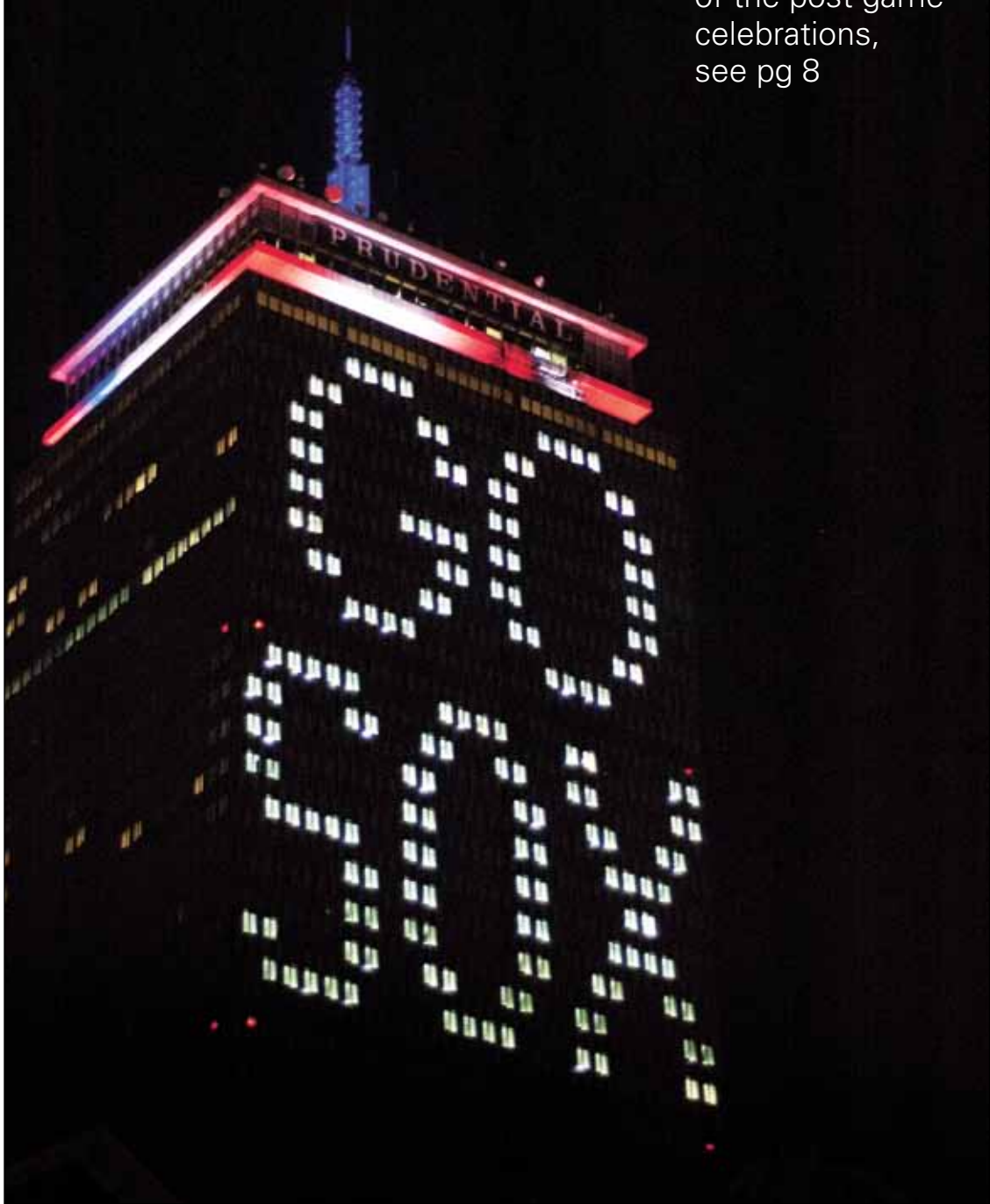


RED SOX WIN WORLD SERIES

INSIDE

For more photos
of the post-game
celebrations,
see pg 8



RACHEL E. AVILES—THE TECH

The Prudential Center displayed support for the Red Sox Wednesday night during Game 6 of the World Series.

Kendall design team assembled

Architecture firms to lead study on Kendall Square development

By Bruno B.F. Faviero
NEWS EDITOR

MIT's East Campus Steering Committee has selected the next group in charge of advancing the development of the Kendall Square area. The group will collaborate on a study of the property, which will develop into a long-term strategy for development for the area, and in particular the balancing of meeting commercial, residential, and academic needs, according to the MIT News Office.

The two firms leading the urban design team have experience with universities. Mack Scogin Merrill Elam Architects of Atlanta is currently working on the Yale University Health

Services Center, the Gates Center for Computer Science and the Hillman Center for Future-Generation Technologies at Carnegie Mellon University, among projects for other universities. The firm will be leading the team in cooperation with Michael Van Valkenburgh Landscape Architects of Cambridge and New York, the same firm that designed Harvard's common spaces and is currently working on developing outdoor spaces at Princeton University.

The team will also include urban planner Ken Greenberg for design guidance, Vanasse Hangen Brustlin for transportation analysis, Atelier Ten for environ-

Kendall, Page 16

NEWS BRIEFS

Billionaire to donate \$47 million to Broad Institute

Billionaire Carlos Slim Helú promised to donate \$74 million to the Broad Institute Monday, according to the *Boston Globe*. His donation will fund genetic research based on the DNA of Hispanics and other non-Europeans, the *Globe* reported. "I try to support this kind of project — that is for the interest of everyone in the world, but with some focus in Mexico and Latin America," Slim told the *Globe*.

The \$74 million-dollar donation funds the second phase of the Slim Initiative for Genomic Medicine for the Americas (SIGMA), an initiative that launched in 2010 when Slim donated \$65 million to the Broad institute, according to Slim's website, *carlosslim.com*.

Hungarian president visits Media Lab

President János Áder visited the Media Lab for 90 minutes on Friday, according to MIT News, and discussed with MIT president L. Rafael Reif his desires to incite innovation and an entrepreneurial spirit in Hungary so that Hungarian students who study abroad are more likely to return to their home-country.

Áder visited four research groups during his visit to the Media Lab: Tangible Media, Changing Places, Personal Robots, and Lifelong Kindergarten, according to MIT News.

—William Navarre

IN SHORT

The MIT Shakespeare Ensemble's *Hamlet* opens today at 8 p.m. in La Sala de Puerto Rico! Tickets are \$6 for MIT, Harvard, and Wellesley students, \$9 for the rest of the MIT community and other students, and \$12 for general admission. Performances will run until Nov. 9.

Slam Against Silence is today at 6:30 p.m. in the Talbot Lounge in East Campus. Come practice your slam poetry skills and enjoy coffee and cookies! An open mike will be provided.

The 9th Annual Merck/BE-BMES Undergraduate Research Poster Session is now accepting submissions until Sunday, Nov. 10. Cash prizes (\$500, \$300, \$100) will be available for winners. Email submissions to mitbebmeposter@gmail.com.

Send news information and tips to news@tech.mit.edu.

Assembly limits of Boston FSILG residences to be re-evaluated

Students and alumni of MIT's fraternities, sororities, and independent living groups (FSILGs) gathered on Oct. 24 for a meeting regarding the temporary restriction on large events in Boston FSILG residences, which are to remain until the assembly limits of each residence could be evaluated. Boston FSILG residences are applying for updated assembly permits and are restricted from having events that exceed the occupancy of their houses until the permits have been issued — effectively, a ban on parties and other large events at the residences.

In an email to *The Tech*, Interfraternity Council (IFC) Vice President Brian L. Alvarez '15 explained that the primary reason for the reevaluation is that the

limits currently reported by the residences have been calculated in a manner that is now outdated. The Boston Inspectional Services Department requires that assembly limits are calculated based on the emergency exit capabilities of each residence. Currently, however, Boston FSILG residences have assembly limits calculated by the old system that was based on square footage. The Boston Inspectional Services Department wants to verify that all assembly limits meet the present standards and reflect the safe capacities of FSILG residences.

"The MIT FSILG Office, the Association of Independent Living Groups (AILG), and the Interfraternity Council (IFC) are currently working with architects and the individual houses to

complete and submit the new assembly applications as soon as possible," stated Alvarez.

"There are preliminary discussions to explore the possibility of hiring a second architect for additional support to help expedite the process. Stakeholders involved have not had an opportunity to make any final decisions," reported Matthew Bauer, director of communications and special assistant to the Dean of Student Life.

In last Thursday's meeting, senior associate dean of Residential Life & Dining Henry J. Humphreys reiterated the need for compliance with the temporary restrictions until updated assembly permits have been acquired.

—Alexandra Delmore

BOSTON BALLET COMPANY SHINES

Boston Ballet's season opener was emotionally evocative and convincing. **ARTS, p. 10**

YOUR COUNTERPARTS

What would they be like in parallel universes? **FUN, p. 6**

HOW DO YOU TAKE NOTES?

Q.E.D.: Where are you on the scale from tradition to online hipster? **FUN, p. 6**



18TH ANNUAL BOSTON VEGFEST

A look inside Boston's annual Vegetarian Food Festival. **ARTS, p. 12**

SHAKESPEARE ENSEMBLE

Production of *Hamlet* tries something new with Halfpints. **ARTS, p. 14**

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EDITORS AT LARGE

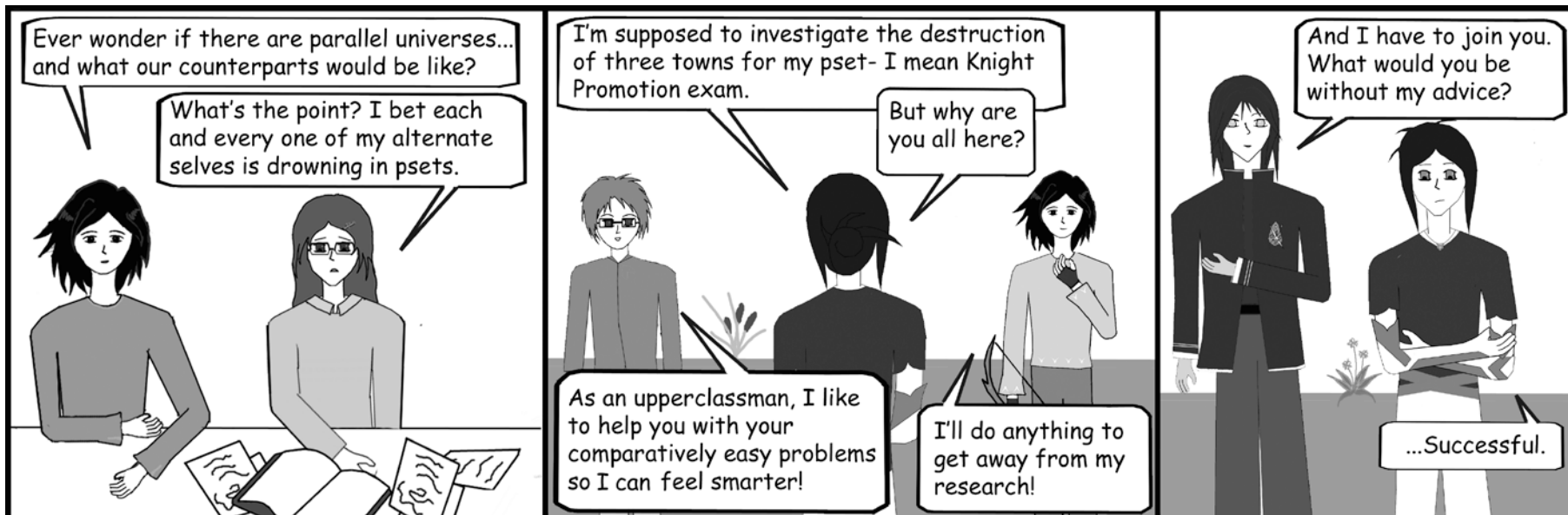
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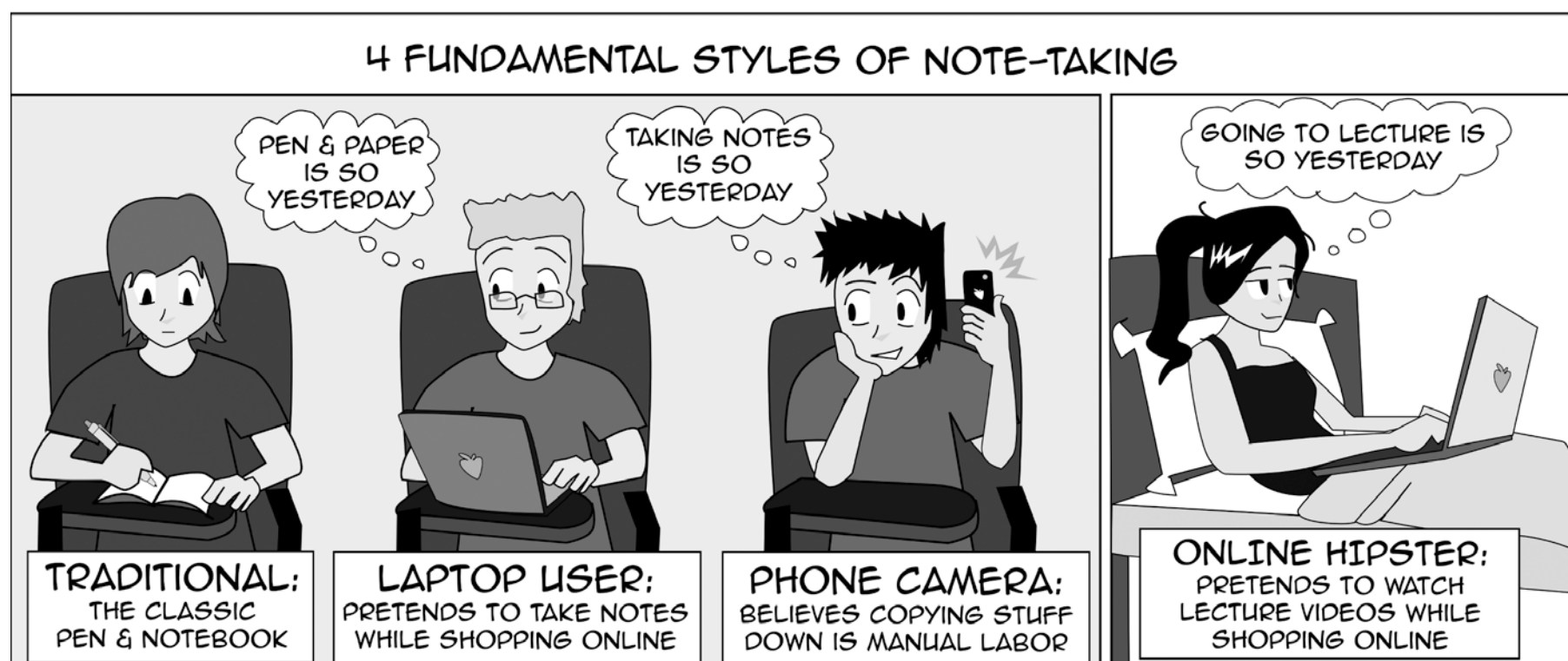
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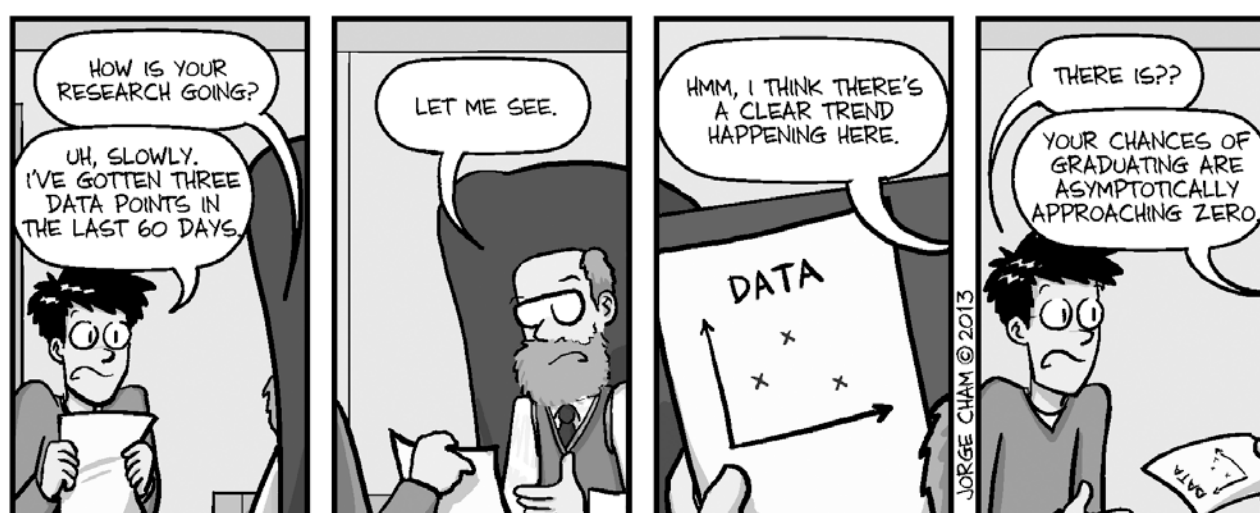
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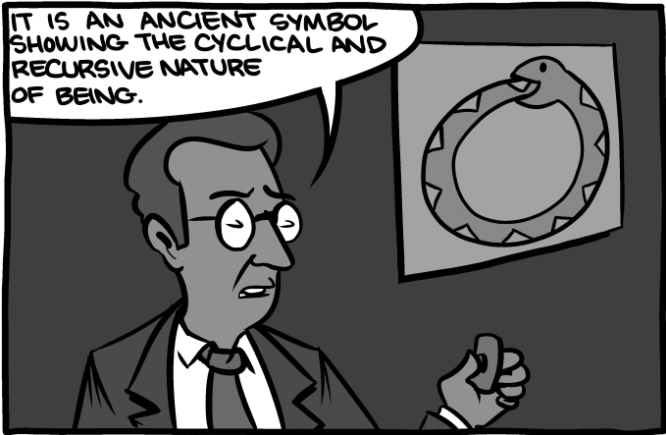
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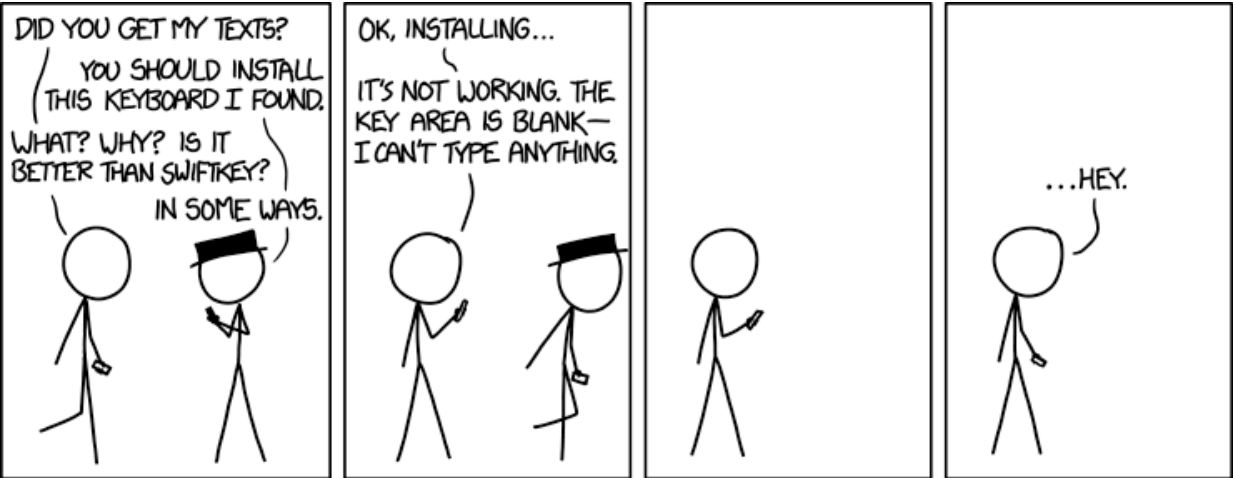
by Jorge Cham



WWW.PHDCOMICS.COM



[1284] Improved Keyboard



I'm always installing tons of weird experimental keyboards because it serves as a good reminder that nothing I was going to type was really worth the trouble.

Cutting-Edge by Bruce Venzke

Solution, page 16

- ACROSS**

 - 1 Long tooth
 - 5 Variety
 - 9 Hired guns, for short
 - 14 Crunchy ice-cream flavor
 - 15 UN member until '91
 - 16 Pig's nose
 - 17 Vermont, for one
 - 20 Dermal design
 - 21 Wonderland drink
 - 22 Toledo's water
 - 23 Weight
 - 25 Looked smug
 - 27 Some Pulitzer nominees
 - 31 UK music label
 - 32 It means "lizard"
 - 33 Mall fixture
 - 37 Sitar master Shankar
 - 39 Clinton labor secretary
 - 42 Informal refusal
 - 43 Liquid-Plumr rival
 - 45 Shove off
 - 47 Half an evasive maneuver
 - 48 Office brightener
- 52 Most plentiful

55 Other than that

56 Italian port

57 Coatrack part

59 Horse restraint

63 Classic Coke recipe

66 Starboard side

67 Abrupt transition

68 Peeling potatoes, perhaps

69 Evaluations

70 Full groups

71 Beckoning sound

DOWN

 - 1 Typographer's choice
 - 2 Gazetteer fact
 - 3 Pond creature
 - 4 Author of Faust
 - 5 Strength-testing sport
 - 6 Fashion monogram
 - 7 HS juniors' exam
 - 8 Physicist Rutherford
 - 9 Ed.'s pile
 - 10 Participates
- 11 Fountainhead architect

12 Little doll

13 Knightly ride

18 Yuletide tunes

19 Noblewoman

24 Fully accurate

26 Nettle

27 Uncool one

28 Persian poet

29 Bounty alternative

30 From Killarney

34 Move like sap

35 Get ready for a fight

36 Tavern delivery

38 Served at 30,000 feet

40 Night spot

41 Sledgers' starting spots

44 Bounty for prospectors

46 Chump

49 Baseball Tonight airt

50 Spectacular bargains

51 Janitorial tool

52 Scrub a mission

53 __ Claire (fashion mag)

54 Fussbudgets

1	2	3	4		5	6	7	8		9	10	11	12	13
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52	53	54						55						
56					57		58		59			60	61	62
63				64				65						
66						67					68			
69						70					71			

- 58 Jubilant feeling

60 Barbarians

61 Benevolent brothers
- 62 Deeply engrossed

64 "__ your move"

65 Butcher's trimmings

Unfazed by Lonnie Burton

Solution, page 16

- ACROSS**

 - 1 Efron of High School Musical
 - 4 Treaties
 - 9 Find fault
 - 13 Greek letter
 - 14 Army outfit
 - 15 Vocal
 - 16 Genesis son
 - 17 Coral island
 - 18 Entertainer Minnelli
 - 19 "Coming soon" ads
 - 21 Oahu garland
 - 22 Making no effort
 - 23 Type of bank, for short
 - 24 Baby toy
 - 26 Notions
 - 28 Soviet flag symbol
 - 32 High-tech appt. books
 - 35 Not quite shut
 - 37 Online commerce
 - 38 Org. for seniors
 - 39 Moved quickly
 - 41 Hurricane centers
 - 42 Colloquial phrase
- 44 Video-streaming site

45 Completed

46 Mideast waterway

48 Zoo structures

50 Surge of new arrivals

52 Kitchen appliance

56 Elite police team

59 Edge of a glass

60 Iced, as some donuts

61 Metered vehicle

62 Walk slowly

64 Anti-DWI org.

65 Scandinavian capital

66 Construction girder

67 Say grace, for example

68 As soon as

69 College quarters

70 Astronomer's view

DOWN

 - 1 Striped equine
 - 2 Used as a dining table
 - 3 Good composure
 - 4 HS auxiliaries
 - 5 Gallery display
- 6 Unflappable

7 Sign bought by landlords

8 Separates

9 Practiced philately

10 Soprano showcase

11 Make fun of

12 Run on a DVD player

13 Uses a microwave on

20 Antiquated

24 Prince of India

25 Falsehood

27 Portion of corn

29 Bout ender

30 Legal claim

31 Otherwise

32 Two of a kind

33 Miami-__ County

34 Extremely dry

36 Take it easy

40 Used a shovel

43 Guys

47 Far from fearless

49 Subj. for immigrants

51 Unsettled state

	1	2	3		4	5	6	7	8		9	10	11	12
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65					66					67				
68					69					70				

- 53 Arkansas' __ Mountains

54 May 8, 1945

55 Sea swirl

56 Pack away
- 57 Do the dishes

58 Wheel shaft

60 Opals and emeralds

63 On the __ (fleeing)

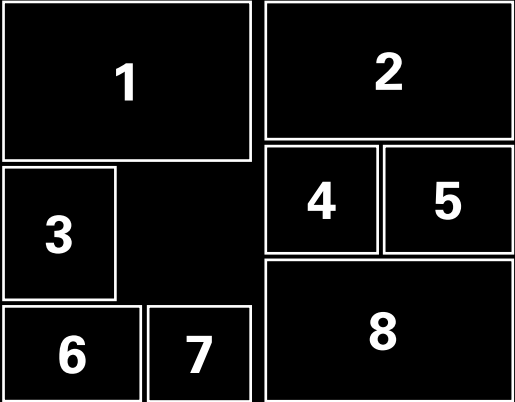


SARAH LIU—THE TECH



CHRISTOPHER A. MAYNOR—THE TECH

1. Crowds began to gather at the Kenmore Square T Stop in anticipation of the Red Sox victory Wednesday night.
2. More than two hours after the game ended, fans still lingered around Fenway Park.
3. The Prudential Center was lit up during Game 6 of the World Series this Wednesday night. The Red Sox ended up clinching the World Series at home that night, their first time since 1918.
4. The Green Building was lit up for the occasion.
5. Smoke from fireworks tumbled onto the diamond at Fenway Park after the Red Sox clinched their 8th World Series title.
6. Police and emergency personnel were on hand in Boston after the game, stationed as far away as Massachusetts Avenue.
7. Police from across the state were on hand to maintain order following the Wednesday night World Series victory.
8. Police officers guarding an entrance into Kenmore Square on Commonwealth Avenue look on as swarms of fans depart the game.



MELISSA RENÉE SCHUMACHER—THE TECH



BENJAMIN R. CLAMAN



MELISSA RENÉE SCHUMACHER—THE TECH



ELISSA RENÉE SCHUMACHER—THE TECH



JACOB LONDON—THE TECH



CHRISTOPHER A. MAYNOR—THE TECH

BALLET REVIEW

Love, jealousy, and a thousand arabesques

Boston Ballet shines in *La Bayadère*

La Bayadère

Boston Ballet Company

The Boston Opera House

Oct. 24 – Nov. 3, 2013

By **Angelique Nehmzow**
and **Grace Young**
ARTS EDITORS

Last week the Boston Ballet began their 2013–14 season with *La Bayadère*, a classical ballet set in a fantastical-version of ancient India, that artistic director Mikko Nissinen

describes as “one of the most iconic and quintessential pieces in the classical ballet collection.” First performed in 1877 by the Imperial Ballet at the Bolshoi Kamenny Theatre in St. Petersburg, *La Bayadère* is a technically challenging ballet that American companies often avoid. However, the Boston Ballet performed the world premiere of choreographer Florence Clerc’s production of *La Bayadère* in 2010, and rose to the challenge again this year. Clerc based her version of the ballet closely on the original by Marius Petipa (1818–1910), the renowned choreographer of over fifty ballets including *Don Quixote*, *Sleeping Beauty*, and *The Nutcracker*. Despite a lavish set, one is hard-pressed

to recognize that the story takes place in India, and not some fabricated fantasy world. The music by Ludwig Minkus is wonderfully expressive and well-matched to the choreography, but there is nothing particularly ‘exotic’ about it. The costumes hint at Indian style — with some flowing pants, turban-like headgear, a few veils, and some sashes — but there are also plenty of standard white tutus, and one of the leading ballerinas, Gamzatti, wears a particularly imperious royal blue tutu with gold embroidery and white fur trim. Of course, it can’t be helped that none of the dancers look Indian either, and by the third act there is no longer the pretense of being in India since by that time the story has moved on to nirvana. Nevertheless, suspending belief in deference to artistic license allows the viewer to fully appreciate the superb performance of the dancers, which is after all the most important aspect of the ballet.

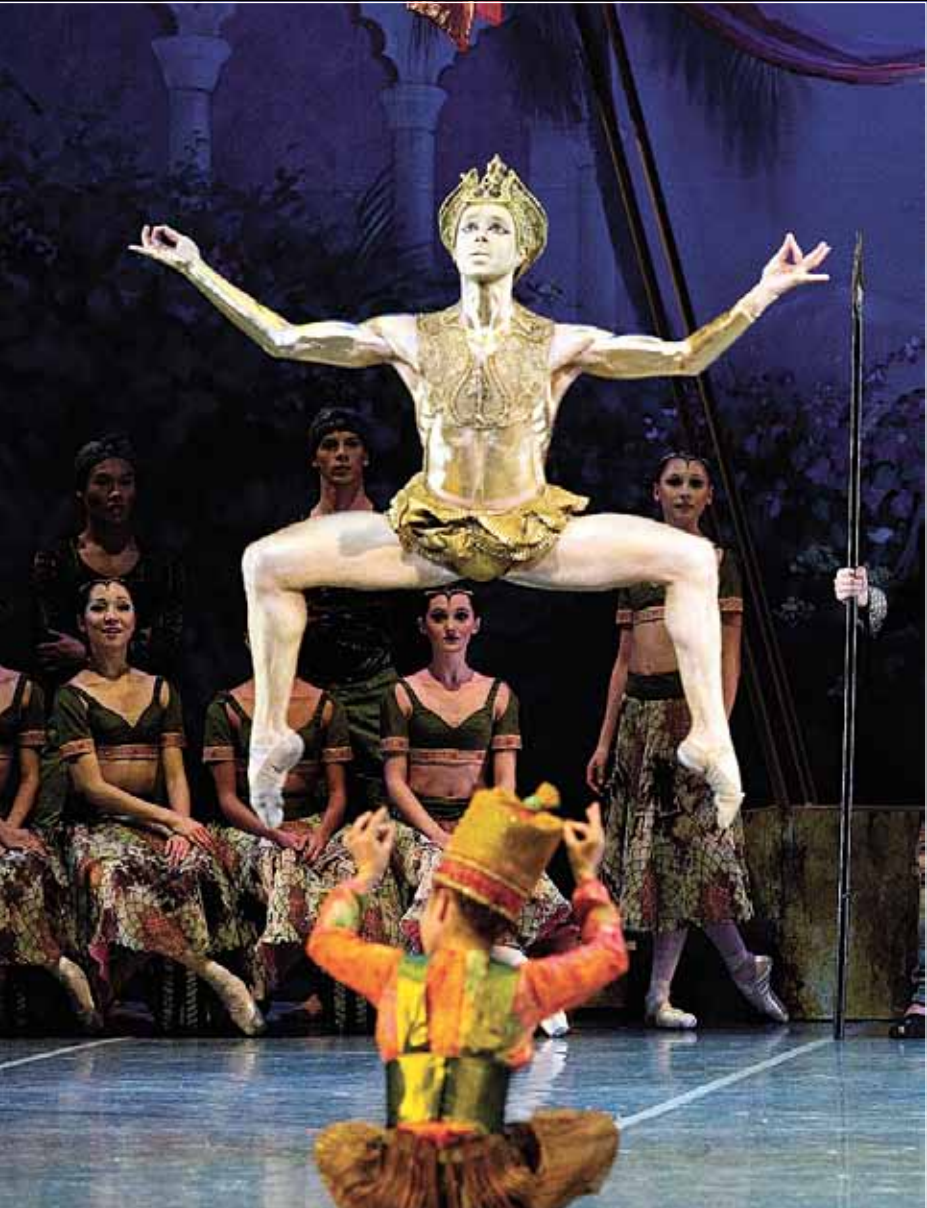
The dancing is emotionally evocative and convincing, while at the same time technically impressive. Principal dancer Lia Cirio steals the first act as the lead temple dancer, the eponymous *bayadère*, Nikiya. By a sacred temple in the forest, she rejects the advances of the High Brahmin and joins her fellow *bayadères* around a fire with other religious leaders and the savage-like *fakirs*. The *bayadères* perform elegantly in ensembles, wearing matching long skirts and light satin pointe shoes, while the shirtless *fakirs* fight for space around the fire in rough-and-tumble dances that contrast with and highlight the *bayadères’* sylph-like beauty.

The story becomes increasingly complicated and wondrous as the ballet continues. Nikiya and the warrior Solor (Lasha Khozashvili) share a passionate *pas du deux* in which they swear eternal love to each other over a Sacred Fire. Solor lifts Nikiya onto his shoulder with effortless ease, then balances her back on her pointe shoes as if the two have been dancing together for centuries. Their oneness makes the second scene, in which Solor agrees to marry the Rajah’s daughter Gamzatti, puzzling if not heartbreaking. In a consequent scene, Gamzatti and Nikiya engage in a ballet-style catfight, in which Gamzatti moves proudly, almost aloof, and Nikiya moves slyly, and more desperately. Their fight escalates from a slap in the face to near-murder by knife, reminding the audience how jealousy and love are often intertwined.

Solor and Gamzatti’s wedding is an extravagant affair, with a posing Solor carried onto stage atop an elephant, and numerous soloists and groups dancing in celebration. A glorious golden idol dances too. His spot-on technique and glimmering masculinity contrasts with the adorable little children accompanying him. In the final scene of the wedding, distraught Nikiya dances a heartrending solo, at first despondent at Solor’s betrayal, and then temporarily gladdened by the gift of



Lia Cirio in Boston Ballet’s *La Bayadère*.



Joseph Gatti in Boston Ballet’s *La Bayadère*.

GENE SCHIAVONE

flowers she believes are from him. Solor’s callous and cowardly inactivity is enraging, but his dancing is so magnificent you forgive him against your will. His leaps are so high that his 360° turns seem like he’s moving in slow motion because it takes so long for him to reach the ground again!

The final act, *The Kingdom of the Shades*, is one of the most celebrated excerpts in all of classical ballet. The Boston Ballet performs to perfection. In Solor’s dream, twenty-four dancers in white tutus descend diagonally onto the stage in a repetitive sequence of *arabesques*. By the end of the act, they have performed at least a hundred *arabesques* each. The ensemble is visually stunning, and almost hypnotic. The soloists (Kathleen Breen Combes, Ashley Ellis, and Misa Kuranaga) truly shine in what artistic director Mikko Nissinen describes as “notoriously demanding” roles. The pace quickens towards the end, as Nikiya and Solor have their final, cathartic, duet, and he twirls her in midair. The two are fearlessly athletic in their passionate dance, but also happy and finally at peace.

In a dramatic ending, the white tut-clad dancers *arabesque* out the way they came, and the lovers follow close behind, with Solor solemnly holding aloft Nikiya’s long white veil, like a marriage train, and the two boldly striding up and out towards the light. The curtain falls, waking the audience from the dream of love, lust, unattainable desires, and slightly absurd circumstances.



Kathleen Breen Combes and Lasha Khozashvili in Boston Ballet’s *La Bayadère*.

GENE SCHIAVONE



GENE SCHIAVONE

INTERVIEW

“Your future starts with your choices today”

The Tech talks with Boston Ballet company member Diana Albrecht about *La Bayadère* and her career in ballet

By Grace Young
ARTS EDITOR

Boston Ballet corps de ballet member Diana Albrecht spoke with *The Tech* about her career in ballet as well as her favorite moments of *La Bayadère*. A native of Paraguay, Albrecht has been dancing since she was three years old, and professionally since she was 16 years old. In *La Bayadère*, her roles include dancing as a *bayadère* (Hindu temple dancer) in the first act, in the fan waltz in the second act, and as a shade in Solor’s dream in the third act.

The Tech: How did you prepare for your roles in *La Bayadère*?

Diana Albrecht: *The Kingdom of Shades* is one of the most challenging parts for the corps of ballet. We started rehearsals back in August and slowly increased the amount of *arabesques* [lift of the leg behind the back] each day in order to gain strength and avoid hurting our backs since we do around 40 arabesques consecutively.

‘I love how contemporary pieces push the body to new places, ... creatively exploring the unknown.’

— Diana Albrecht
BOSTON BALLET MEMBER

Also I did some balancing and strengthening exercises on a “bosu” (half of a rubber ball attached to a flat rigid platform) at the gym. You basically try to balance your body standing on a leg on a bosu ball for a couple minutes, so when you are standing on the ramp or the stage floor, your body recognizes it as a much more stable surface and your balance becomes a lot easier.

TT: As young students we’re often wondering if we’re on the right track, or if we should switch fields, etc. Did you ever consider giving up dance and pursuing another career?

DA: I never seriously considered giving up. There are many difficult times we go through, as any other career. But once you pass through them, you get stronger and more mature. I do feel like in the beginning of my career I didn’t think as much about the future as I do now. I always wanted to continue studying as I did ballet, I just never had the resources or time to do it. It takes time to get comfortable with speaking and writing in English and I was more focused on being part of a new environment and building the base of

my career.

But now I have the opportunity to take college classes and it is so rewarding! Just to get a feel that there is so much more out there and so many opportunities after our dancing careers or even new opportunities merging arts and business, it is empowering and exciting.

So I wouldn’t switch fields if I felt I could do it. I always tell dancers who are starting their careers to follow their instincts and to not give up if they really think they can do it. But it is also important to prepare your future, and your future starts with your choices today.

TT: What’s your favorite part of *La Bayadère* and why?

DA: The part that always touches my heart is in the Third Act when we are all down the ramp and ready to start the *adagio*. I find the music to be sublime. It brings so much serenity and stillness to the moment that it is very uplifting to both dance and watch.

TT: Which is your favorite ballet?

DA: I don’t think I can pick one, the traditional classical ballets are very challenging and it is great to succeed at a role of a classical ballet and to watch a well done full length.

But I love how contemporary pieces push the body to new places making beautiful shapes and creatively exploring the unknown.



COURTESY OF THE BOSTON BALLET

Diana Albrecht, a Corps de Ballet dancer in the Boston Ballet Company.

CONCERT REVIEW

Frankie Rose and Franz Ferdinand rock the Orpheum

A rousing night of indie rock and dance mashups

By Chennah Heroor
STAFF WRITER

The Orpheum Theater in Boston is a beautiful old opera house in Boston that seems a little past its glory days, but it was perfect for the indie rock and dance mashups of Casual Sex, Frankie Rose, and Franz Ferdinand.

Casual Sex, a Glasgow based band, was the opener for the night. While they were clearly excited to be opening the show, their songs were a little cliché. It was hard to hear their lyrics over the sound of the bass, but most of the words seemed to be puns about one-night stands.

The crowd really started to filter in as Frankie Rose took the stage. She played some songs from her new album, including “Night Swim” and “Sorrow.” Unlike some of her recordings, Frankie has a much deeper voice in person. Her raspy, throaty renditions gave the sweet songs a sinister

Unlike some of her recordings, Frankie has a much deeper voice in person. Her raspy, throaty renditions gave the sweet songs a sinister bite and more depth.

She managed to fill the theater with her new wave renditions, and got the audience to cheer along with several of her songs. While her stage manner was a little off at times, she won me over with her beautiful voice and whimsical songs.

The live performance also gave Frankie the chance to speed up a cou-

Frankie Rose and Franz Ferdinand

Opened by Casual Sex

Orpheum Theater

Oct. 20, 2013

ple of her slower songs, as well as try different echoes of her performance. The stage was a little too small for her to move around, but the constraints made the music seem more “real.” The mesmerizing display of light and color gave her ethereal, ominous songs a solid grounding.

Franz Ferdinand was the last band of the night, and they roused the crowd with their enthusiastic renditions of songs from several of their previous albums. Their live performance allowed lead singer Alex Kapranos to try different tempos for some of their hits. I was less familiar with the material from their new albums, but listening to their sweet rendition of “Stand on the Horizon” encouraged me to listen to their new songs as soon as I returned home.

Franz Ferdinand looked like they really enjoyed being out in front of the crowd. At various points, Kapranos and Nick McCarthy, the guitarist, reached out to the crowd, and Kapranos even held up a fan’s signs, encouraging us all to sing the lyrics to “Do You Want To.” The blinding lights from their performance made it difficult to watch at times, but the music certainly made up for the strange lighting.

Overall, I was thrilled to attend this concert. Frankie Rose and Franz Ferdinand were even more fun to listen to live than recorded. I’m definitely anticipating their return to Boston.



COURTESY OF FAT POSSUM RECORDS

Artist Frankie Rose, who just released her new album *Herein Wild*.

Free vegetarian food and a community brought together

**The 18th Annual Boston Vegetarian
Food Festival**

**Roxbury Community College
Athletic Center, 1350 Tremont
Street, Boston**

Oct. 26–27, 2013

a two-day gathering of all things vegan and vegetarian. Packed into the festival are over one hundred vendors and organizations, each advertising their food and campaigns. Popular veggie chefs and authors lead cooking demos and classes, and speakers share wisdom on topics ranging from personal wellness to environmental ethics.

The venue runs at full tilt, with hundreds of local people at any time circulating the booths, sampling and buying the latest and greatest in vegan and vegetarian fare. Most popular are, not surprisingly, the dessert booths, selling

decent vegan cupcakes, cannoli, ice cream, donuts, and exotic gourmet dark chocolates, to name but a few. Also present are vegan belts and shoe companies, advertising and selling stylish wares made from faux leather. Proud vendors grill up the cutting edge of faux meats. The May Wah Vegetarian Market came all the way from New York to give out samples of what seemed like two dozen varieties of faux seafood. Attendees chat with the myriad of animal rights and environmental wellness advocacy groups while munching on chia seed and chocolate raw energy bars.

Now, I've been vegan since I was four, and it's still quite the unique cultural experience to visit a VegFest. Vegetarians and vegans are a minority, and many lead lives fairly independent of their dietary choice, but at VegFest the real culture emerges, and it is truly a great experience. I would highly recommend visiting the next VegFest, either in Boston, or elsewhere. If you've ever been curious about vegetarianism or veganism, a Veg-

Fest is the perfect place to learn more and experience the wonderful community built around these ideas. For me, it's similar to coming to MIT — suddenly I'm in a place where everyone is as excited about science and engineering as I am



The photograph shows a large, crowded indoor event. In the foreground, a man in a blue and white striped shirt is seated, looking towards the right. Behind him, a woman in a blue jacket is also seated. The background is filled with many other people, some standing and some seated at tables. There are various displays, including a large red heart-shaped sign on the left and a table with a green tablecloth on the right. The overall atmosphere is busy and social.

The Boston Vegetarian Food Fest and vegan food, clothing, and other items on Friday, Saturday, and Sunday.

(at VegFest they're excited about food, and have free samples!). In fact, some of the founding Boston Vegetarian Society coordinators were MIT graduates, and the very first Boston VegFest was held in the MIT Johnson Athletic Center.



MELISSA RENÉE SCHUMACHER—THE TECH

tival, an exhibition of vegetarian
r products, was held on Saturday



MELISSA RENÉE SCHUMACHER—THE TECH

Princess of hearts

I admired Princess Diana when I was a kid because she was nice when she didn't have to be. She could have just attended the requisite state functions, but instead she made an effort to reach out to less fortunate people, and she set the bar for later celebrity activists. In the 1980s, she famously shook the hand of a man with AIDS, despite the widespread fear and misunderstanding of people who were HIV positive at the time. Her complicated personal life became tabloid fodder, but to her fans her flaws only made her more relatable. But the afternoon before her fatal car accident, I remember wondering aloud to my friends as we wandered between the rides at a local amusement park whether Princess Di was really a nice person, in real life, not just on the news.

Diana would lead me to believe that she was genuinely concerned about other people, almost to a fault, but I can understand why critics in the UK have been skeptical of this film since its release there in September. Oliver Hirschbiegel, who won critical acclaim for *Downfall*, based this next biopic on material from Kate Snell's *Diana: Her Last Love*, which drew on interviews with people close to Diana in the last years of her life. Basing a film on a beloved public figure, especially showing her in a less than mythic light, is asking for trouble. A film about a

public figure who is not yet well known in the mainstream might become the first if not only point of reference for most of its audience. A film about someone who is widely despised or admired can afford to take factual liberties if it justifies the feelings audiences already have. But this film is still too soon, even though it's been sixteen years since her death.

Diana's tragic flaw, as portrayed in this film, is that she did not quite know how to act in the moment to achieve her long-term goals.

If you don't already know much about the life of the Princess of Wales (portrayed by Naomi Watts), do not expect much guidance here. This film is no documentary, it is first and foremost a very personal, tragic love story between Diana and the reclusive Hasnat Khan (Naveen Andrews). If this film is taken as a simple romance, it becomes a tale of the maddening isolation of fame, but you might be left wondering about some details, such as who the man in the hospital bed is, or even who her boyfriend is, because his name isn't mentioned early on.



COURTESY OF ENTERTAINMENT ONE FILMS

The Princess of Wales (Naomi Watts) and Dodi Fayed (Cas Anvar) in *Diana*.



COURTESY OF ENTERTAINMENT ONE FILMS

The Princess of Wales, played by Naomi Watts, in *Diana*.

Diana's tragic flaw, as portrayed in this film, is that she did not quite know how to act in the moment to achieve her long-term goals. Hasnat asks her what her strategy is, after the *BBC* interview in which she discussed her husband's long-term affair and admitted to cutting herself. As a tactic, everyone around her agreed it was a bad move. If her goal was to save her marriage, then the interview was a failure. Diana tells Hasnat that she did it because she wanted to "hit back," but, through talking with him, she begins to understand what she actually wants. She has fun disguising herself to sneak around with him, but he also encourages her to find ways to use her fame to raise awareness for causes, such as banning the use of landmines. Sadly, when their relationship ends, she returns to her poor use of tactics without strategy, with painful results.

Hirschbiegel uses interesting camera angles throughout the film, especially in the beginning. It's startling when we can't be sure that Diana is not looking directly at us as she rehearses for the *BBC* interview. The first scene of the film is repeated at the end with a welcome variation in the framing, so that a film that began as odd glimpses into her life — rehearsing in the mirror for the interview, talking on the phone with her son — coalesces into something more: she has become a person to us, just maybe not the person we expected. The dialogue is

★★★★★

Diana

**Directed by Oliver
Hirschbiegel**

Starring Naomi Watts, Naveen Andrews and Douglas Hodge

Rated PG-13

Now playing

in turn cute and awkward, like a romantic comedy, so I was never quite convinced that I was seeing a realistic portrayal of Princess Di. I'm really not at all sure how much of my positive reaction is merely nostalgia, so I keep trying to imagine what seeing this film would be like if it were about a generic princess (which is not too hard to do because Naomi Watts never quite looks like her) — and I think it would be less interesting or complete that way, but certainly would not be a disaster.

MOVIE REVIEW

Sex, angst, and lesbian love

A beautiful French film about coming of age and heartbreak

By Edwina Portocarrero

STAFF WRITER

Blue is the Warmest Color, or *La Vie d'Adèle*, chapters 1 et 2 in its original French title, is a tender, wrenching, heart-gripping love story about a teenage girl Adèle, her coming of age, falling in lesbian love for the first time, and subsequent devastating heart-break. A loose adaptation of the graphic novel by Julie Maroh, it is melancholic, raw, emotional, powerful, and yes, it is sexy, but it is the loving that makes it so, the traumatic loving.

Director Abdellatif Kechiche depicts an intimate portrait of Adèle (Adèle Exarchopoulos), making it impossible not to fall in love with her. We see her at the tender age of 15 or 16, with baby fat cheeks, a pouty mouth, and a lust for everything sensual — she hides candies under her bed, is an avid reader, dances to her heart's content, and has the appetite of a wolf. She is more self-confident than she is aware of, and more charming and better-looking than she knows. Her curiosity

is not shy, nor are her opinions, but they are never delivered with a “know-it-all” attitude. She is honest. Kechiche presents her in full sloppy teen glory: delightfully messy hair, runny nose, open-mouthed eating, enraptured in pleasure or angst, constantly alone. We love her, feel for her, and feel with her.

Adèle is in her inquisitive prime, discovering and defining what makes her. Naturally pretty and popular, though different from the pack, she has female fans as well as male ones, and yields in trying things with both. She has a short-lived and disinterested affair with hottie classmate Thomas (Jérémie Laheurte), and a much more exciting kissing exchange with a gorgeous girl who confesses liking her, but who is sadly not willing to sustain the relationship.

But everything changes one day while crossing the street, when she locks eyes with Emma (Léa Seydoux), a blue-haired, artist-type girl with cropped hair, a gap in her teeth, and lusty eyes. Adèle takes the flash encounter all the way to her dreams, surprising herself at the arousal it causes. Then one night,

with her one good gay friend, she ventures off into the wild side: she leaves him behind and finds herself in a lesbian bar, not looking for anything except perhaps confirmation. She is the youngest, freshest, and most naive among the hungry crowd. Emma happens to be there, and she starts cleverly seducing her. After a few philosophical conversations — a first glimpse into the power dynamic that will eventually help to destroy everything — they are tearing each other's clothes off and engaging in what might be the longest, most explicit sex scene I've ever seen. And though it might be called audacious at best, if not self-indulgent, the warm and sensual feeling it initially evokes is transformed into some sort of joke given the unnecessary lengthiness and almost weird explicitness of it, washing away anything poetic about it (my colleague and I had an awkward laughter attack at the whole situation).

Years go by (the movie is a 3-hour-long saga), and we meet the parents. Adèle's are working-class, conventional, and pragmatic; they refer to art as frivolous over pasta. Emma's are bohemian intellectuals, serving oysters for dinner and embracing the homosexuality of their artist daughter. We see Adèle and Emma living together at Emma's place, who is still an aspiring painter, and we meet Emma's glamorous friends, who see Adèle as a lovely otherworldly creature, but definitely not one of them. Adèle has accomplished her ambition of being a schoolteacher, and is loving and tender and happy with simple pleasures. However, Emma's ambitions seem to spill over, because she is concerned about Adèle's lack of loftiness and so pushes her to "be happy", unaware that she is indeed happy, if perhaps with less. The two slowly drift apart, and Adèle is cornered. She adores Emma, her philosophy tutor and life-changing partner, but her *joie de vivre* seems to have become unnecessary self-awareness of unexpected insecurities. Her ultimate betrayal arises from loneliness, damage and sadness, not from lust. She is somehow both the victim and the one to blame. It is a melan-



COURTESY OF SUNDANCE SELECTS

From left, Adele, played by Adèle Exarchopoulos, and Emma, played by Lèa Seydoux, in *Blue Is the Warmest Color*.

MUSEUM REVIEW

Playing with the past

Experiencing user interaction with computers of different eras

Digital Den / New England Wide Computer Museum

Metropolitan Storage

134 Mass. Ave., Cambridge

**Monday/Wednesday/Friday 8 a.m. – 4:30 p.m.,
Tuesday/Thursday 8 a.m. – 6 p.m.,
Saturday 9 a.m. – 4 p.m.**

By Kristen Sunter

STAFF WRITER

The Digital Den, which has had public viewing hours in the Metropolitan Storage Warehouse in recent months, held a launch party on Sunday, Oct. 20 at the Middlesex Lounge in Central Square, with guided tours of the computing equipment on exhibit, and playtime with machines ranging from early Macs to an Oculus Rift.

Dr. Mary Hopper, the founder of Digital Den, has been seeking to form a coalition with other collectors and computer museums in the New England area for the past six months, and announced the formation of the New England Wide (NEW) Computer Museum at the launch party. She is also reaching out to museums with a similar mission, such as the Living Computer Museum in Seattle. Because of the need to keep the computers in working condition for visitors, she is seeking an endowment as the most sustainable type of funding. Ian King, from the Living Computer Museum, spoke on the difficulties of fixing machines at the component level, and the need to preserve intellectual property so that obsolete machines can be kept operational. While we might turn to eBay to replace components when our own computers crash, hardware for machines that are decades old

cannot be replaced so easily.

Dr. Hopper is also trying to find a permanent location for her collection, where machines from other museums and private collections can be located. For now, the plan is to bring computers to spaces similar to the launch party as part of a traveling show, despite the danger of damaging the machines in transport — during the setup for the launch party, there was a small electrical fire in a Compaq Portable. One possible location would be the Foundry Building, which is currently vacant. The City of Cambridge is holding a public meeting to gather input from the public on the future of the Foundry on Oct. 30, and one option is to keep the space for community use.

The history of technology as a field of scholarship is relatively new — it can be dated to the 1934 publication of Lewis Mumford's *Technics and Civilization* — but Boston used to have a computer museum that closed in 1999. Most of its collections were acquired by the Computer History Museum in Silicon Valley, which is not a living museum; the pieces are on display, but visitors do not interact with them. A living computer museum in Boston would go farther to immerse visitors in the history of computers, because the historical significance of various models at the launch party was best conveyed by the experts in at-

tendance in combination with the experience of interacting with the machines themselves.

There were many examples of the rich history of computers on Sunday, such as a PDP-8/L from 1968-71, brought in from the Rhode Island Computer Museum, which is also currently located in a warehouse, and a Texas Instruments TI-99/4A, which was made before TI became known exclusively for their calculators. Only a small fraction of the computers in collections in New England were on display, so we had only glimpses of different epochs in computer history. For example, a Mac exhibit, which was presented by Adam Rosen of the Vintage Mac Museum, featured an early case from 1984 that was opened to show the signatures of the members of the design team, including Steve Jobs and Steve Wozniak. These machines, as well as the Apple IIe from Dr. Hopper's own collection, had many old games, such as Tetris, Dark Castle and Zork. Rosen houses the Vintage Mac Museum in his home but lets people who contact him see the collection by appointment, and he is very interested in finding another space for his collection.

Alongside the pieces of computer history, such as a framed core plane that showed the wires and magnetic rings of early computer memory, there were also many modern tools. Russ Gant, a virtual reality researcher in the Harvard Visualization and Research Computing Group, brought in an Oculus Rift 3D headset, as well as an earlier example of a headset from the 1990s for comparison, and Dr. Hopper, who lectures on user interaction at Northeastern University, brought in many peripherals, including a Mindflex, which allows a user to control a system with their brainwaves, and a Leap Motion Controller, which captures the position of the users hand above it. She first wanted to create a living museum for computers to give her students a place to experience different forms of user interaction, especially immersive interfaces that are not widely known due to the popularity of mobile computing.



RUS GANT

Ken Gagne wearing Data Glove and Oculus Rift.

User interaction would differentiate the NEW Computer Museum from virtual museums, where people only read about technologies or watch video clips, since, as Ian King of the Living Computer Museum said, “the meaning of a computer is its interaction with people.” Digital Den gave me a chance to interact with technologies I barely remember, and new technology I had not even seen. It’s right by campus, so if you get the chance, I recommend checking it out — you will find the history of computers turned from a dry list of models into a tangible experience that inspires your thinking about new forms of user interaction.

★★★★★

Blue Is the Warmest Color

Directed by Abdellatif Kechiche

**Starring Adèle
Exarchopoulos, Léa
Seydoux and Salim
Kechiouche**

Rated NC-17

Now playing

cholic, sad story.

More years go by, and with it failed attempts to rekindle the flame, and later to maintain a friendship. Emma becomes the famous painter she aspired to be, comfortably content with her painter partner and her child, while Adèle is perpetually trying to recover by confronting what she never had. We long for her to be happy but secretly doubt she ever will be.

Adèle Exarchopoulos and Léa Seydoux are magnificent. They deliver potent, soulful performances, and though the camera work might be a bit heavy on the close-ups side, they are so beautiful, helped by a natural look accomplished by great lighting, costumes and acting, that this is easily forgiven. And yes, the film is long, a good 3 hours, with many of the scenes being quite banal, but they are so quotidian that they become amusing.

In short, *Blue Is the Warmest Color* is an intimate, passionate, resonating love story not to be missed.

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```
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if you.interest == True:
    print "E-mail join@tech.mit.edu"
```

-----F1 joinTechno.py (Python)--L1--Top-----

Team to facilitate community forums

Innovation a focus in development

Kendall, from Page 1

mental design planning, and HR&A Advisors for strategic advisory services, MIT News reported.

The team will carry out an urban design study that will lead to a long-range plan for development that will also balance MIT’s needs for commercial, residential, and academic development. According to MIT’s request for proposal, the study will focus on providing space for new innovation initiatives, both commercial and academic, which will become of increasing importance as MIT recently launched an Institute-wide “Innovation Initiative.” The other priorities include creating a lively urban environ-

ment, and establishing a Gateway between MIT, the central business district, and Cambridge. The plan also calls for a plan is feasible and comprehensive — one that “should be financially self-supportive” and also generates tax payments to the city that would allow it to further its objectives of increasing affordable housing units, improving the school system, and maintaining a low residential tax rate. The redevelopment will encompass just under 2 million gross square feet and will likely have a big impact on MIT’s campus lasting well into the century.

The design team will facilitate six community forums in the months to come to gather feedback on the process and progress of the project.

MIT community forums

Thursday, Nov. 7, 5:30 – 7 p.m. (Room 3-270)
Wednesday, Dec. 11, 5:30 – 7 p.m. (Room 32-155)
Tuesday, Jan. 21, 5:30 – 7 p.m. (Location TBD)

Cambridge community forums

Thursday, Nov. 14, 5:30 – 7 p.m. (Room 4-153)
Thursday, Dec. 12, 5:30 – 7 p.m. (Room 56-154)
Wednesday, Jan. 22, 5:30 – 7 p.m. (Location TBD)

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Send your questions to: africans-exec@mit.edu

Photo Credit: www.afrikylolo.org

SMBC, from Page 7

Sorry to
everyone
with that
tattoo..

Solution to Cutting Edge
from page 7

ZAC	FACTS	CARP
ZETA	TROOP	ORAL
ABEL	ATOLL	LIZA
PROMOS	LEI	LAZY
SANDL	RATTLE	
IDEAS	SICKLE	
PDAS	AJAR	ETAIL
AARP	RACED	EYES
IDIOM	HULU	DONE
REDSEA	CAGES	
INFLUX	STOVE	
SWAT	RIM	GLAZED
TAXI	AMBLE	MADD
OSLO	IBeam	PRAY
WHEN	DORMS	SKY

Solution to Unfazed
from page 7

FANG	TYPE	MERCS
OREO	USSR	SNOUT
NEWENGLAND	STATE	
TATTOO	TEA	ERIE
HEFT	SMIRKED	
NOVEL	WRITERS	
EMI	SAUR	KIOSK
RAVI	REICH	NOPE
DRANO	SAIL	ZAG
FRESH	FLOWERS	
AMPLEST	ELSE	
BAR	PEG	TETHER
ORIGINAL	FORMULA	
RIGHT	LEAP	ONKP
TESTS	SETS	PSST

Coursera to create ‘learning hubs’ outside the US

Partnership with government allows students to take free courses and meet with teachers

By Tamar Lewin
THE NEW YORK TIMES

Coursera, a California-based venture that has enrolled 5 million students in its free online courses, on Thursday announced a partnership with the U.S. government to create “learning hubs” around the world where students can go to get Internet access to free courses supplemented by weekly in-person class discussions with local teachers or facilitators.

The learning hubs represent a new stage in the evolution of massive open online courses, or MOOCs, and address two issues: the lack of reliable Internet access in some countries, and the growing conviction that students do better if they can discuss course materials, and meet at least occasionally with a teacher or facilitator.

“Our mission is education for everyone, and we’ve seen that when we can bring a community of learners together with a facilitator or teacher who can engage the students, it enhances the learning experience and increases the completion rate,” said Lila Ibrahim, the president of Coursera. “It will vary with the location and the organization we’re working with, but we want to bring in some teacher or facilitator who can be the glue for the class.”

Early this year, using courses from Coursera and other online providers, the State Department ran a pilot program, asking embassies and consulates and others in places funded by the United States to open space where people could take free online courses in priority fields, including science and technology subjects, Americana and entrepreneurship.

“Some of them took it above and

beyond, and decided to host facilitated discussions with the courses,” said Meghann Curtis, the State Department’s deputy assistant secretary for academic programs. “Over the summer, when we looked at the success stories, we identified facilitated discussions as something that seemed to work.”

Coursera is joining forces with the State Department’s MOOC Camp Initiative, now operating in 40 countries — about half using Coursera courses, and the other half courses from such providers as edX and Open Yale, whose courses are also available free on the Internet. But beyond having its courses used, Coursera is taking an active role in the project.

“We have a list of MOOCs from different providers that we suggest, but Coursera has had a unique interest in working with us to collect the data to understand the learning outcomes from facilitated discussions, and has given us additional materials to give out to the facilitators,” Curtis said.

The classes are small, some with only 15 students and none with the hundreds or thousands of students who enroll online.

In a pilot program in Bolivia, Korea and Indonesia, Ibrahim said, the completion rate for those in classes that met for discussion once a week — and provided access to career services, another part of the pilot — was 40 percent, compared with 10 percent of those who worked online only.

For the State Department, Curtis said, the appeal of the MOOCs is that they can be used to reach students anywhere, exposing them to U.S. universities and college-level discussion, and perhaps spurring a desire to study in the United States.

Instruction in the classes is in

English, she said, and neither the facilitators nor the MOOC providers are getting paid. Many facilitators are foreign service officers, retired teachers, or those who had a Fulbright or other travel grant.

Both Coursera, the largest MOOC provider, and edX, the non-profit Harvard-MIT venture that is the second largest, began two years ago by offering wholly online courses, but are now working with universities to offer blended, or hybrid, courses. Both are also working with a growing number of overseas partners, including universities in Australia, Switzerland,

China and elsewhere, sometimes with courses offered in languages other than English.

In October edX announced that it would be working with the French higher education minister to offer online courses in France, and that its platform had been chosen to power China’s new online learning portal, Xuetangx. EdX is also working with the International Monetary Fund to offer training.

Coursera, which has 100 university partners, has developed a network of translators who are making the materials in some courses available in Arabic, Chinese, Japa-

nese, Kazakh, Portuguese, Russian, Turkish and Ukrainian.

Increasingly, though, American MOOC providers are facing competition from a growing crop of foreign MOOC providers, such as Germany’s Iversity and Brazil’s Veduca.

Along with the State Department, Coursera’s partners for the learning hubs include the University of Trinidad and Tobago, Overcoming Faith Academy Kenya, Digital October, Bluebells School International and Lady Sriram College, Learning Links Foundation and Tapthetech.org.

Solution to Techdoku I

from page 5

2	1	6	3	4	5
1	6	5	2	3	4
6	5	4	1	2	3
4	3	2	5	6	1
3	2	1	4	5	6
5	4	3	6	1	2

Solution to Techdoku II

from page 5

4	3	2	6	5	1
2	1	6	4	3	5
3	2	1	5	4	6
5	4	3	1	6	2
6	5	4	2	1	3
1	6	5	3	2	4

Solution to Techdoku III

from page 5

4	1	6	5	3	2
6	3	2	1	5	4
2	5	4	3	1	6
1	4	3	2	6	5
5	2	1	6	4	3
3	6	5	4	2	1

Solution to Sudoku III

from page 5

8	6	4	3	9	5	1	7	2
7	9	5	1	8	2	3	6	4
3	1	2	4	7	6	8	9	5
6	4	8	5	2	9	7	3	1
9	5	1	7	3	4	2	8	6
2	3	7	6	1	8	5	4	9
4	8	3	9	5	1	6	2	7
1	2	6	8	4	7	9	5	3
5	7	9	2	6	3	4	1	8

Solution to Sudoku II

from page 5

6	7	1	5	2	3	9	8	4
4	3	9	8	1	7	2	5	6
2	8	5	6	9	4	3	7	1
3	2	6	7	4	1	5	9	8
7	9	8	3	6	5	4	1	2
1	5	4	2	8	9	7	6	3
8	1	3	9	5	2	6	4	7
5	4	2	1	7	6	8	3	9
9	6	7	4	3	8	1	2	5

Solution to Sudoku I

from page 5

3	9	5	1	8	6	2	4	7
4	8	1	2	5	7	3	9	6
7	6	2	9	4	3	8	5	1
9	1	4	5	7	2	6	8	3
5	3	8	6	1	4	9	7	2
6	2	7	8	3	9	4	1	5
8	7	6	4	2	5	1	3	9
1	5	9	3	6	8	7	2	4
2	4	3	7	9	1	5	6	8





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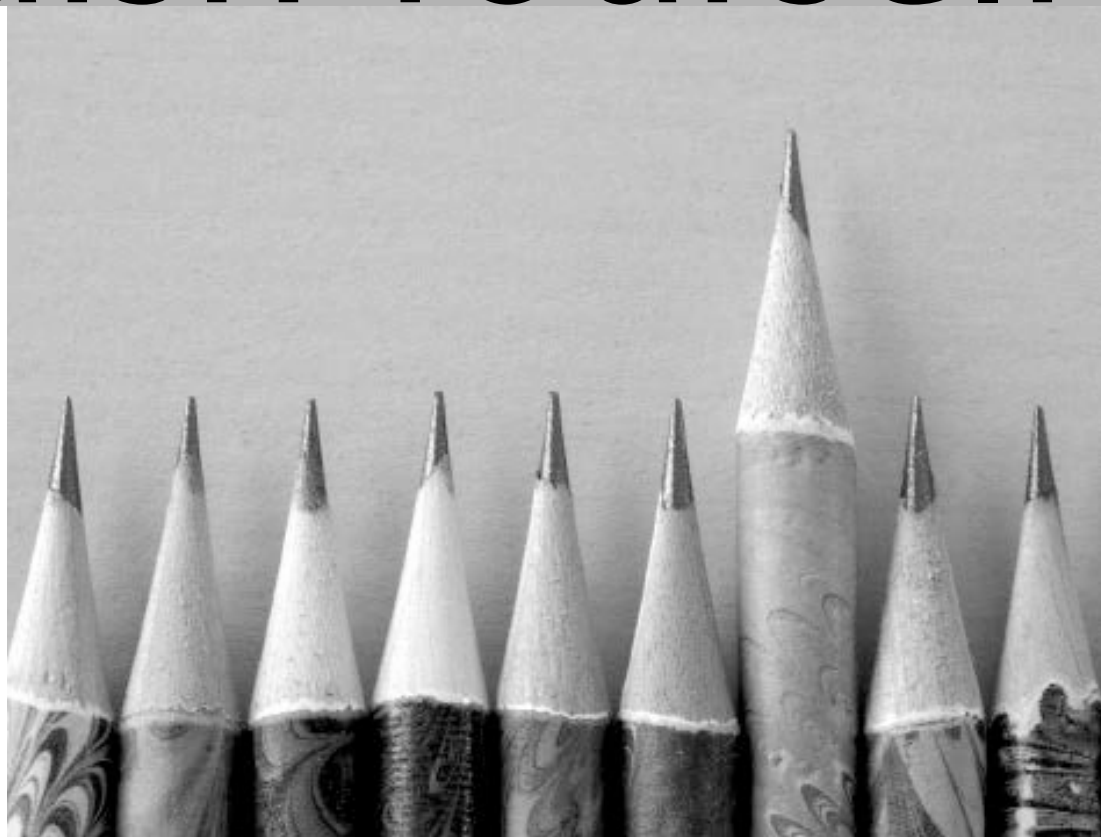
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Champions League soccer play resumes Nov. 5

Real Madrid and Paris Saint-Germain expected to stay at the top of their groups

By Ali Soylemezoglu
SPORTS STAFF

The Champions League has kicked off and we are halfway through the group stages. The first three match weeks should have pleased soccer fans all over the world with all the great soccer played and the many goals scored. Before the second half of the group stages start on November 5, it is best to take a look at how the groups are shaping up so far:

Group A:

- 1. Manchester United (7 points)
- 2. Bayer Leverkusen (6 points)
- 3. Shaktar Donetsk (4 points)
- 4. Real Sociedad (0 points)

The current standing of this group isn't all that surprising. Manchester United were always group favorites with either Shaktar or Bayer Leverkusen finishing in second. Currently, no team is guaranteed first place, but Manchester United should go on to protect its advantage in the upcoming three matches while Bayer Leverkusen and Shaktar Donetsk fight it out for second place. The most critical match for the two will be the match on November fifth as Leverkusen will be visiting Shaktar Donetsk. The match in Germany had finished 4-0 in Bayer Leverkusen's favor, so Shaktar Donetsk will look to grab a win and pull ahead of them. How the

two teams fare against Manchester United (Bayer Leverkusen will be playing at home, while Shaktar will be travelling to England) could also be decisive. However, Real Sociedad, as a young squad, will still be looking to make at least some impact and maybe even finish third for a place in the Europa League. Other teams in the group should watch out for their matches with Real Sociedad as the Spanish side may end up upsetting the opposition.

Group B:

- 1. Real Madrid (9 points)
- 2. Galatasaray (4 points)
- 3. Juventus (2 points)
- 4. Copenhagen (1 point)

Group B started off with a bit of a shocker as Juventus tied Copenhagen in Denmark, while Real Madrid smashed Galatasaray 6-1 in Istanbul. Although Juventus had tied with the weakest link of the group, Galatasaray's weak display hinted that Juventus may not be challenged after all by Galatasaray. However, the next two matches quickly changed that. Juventus tied Galatasaray in Italy and lost to Real Madrid in Spain. Galatasaray picked up three points against Copenhagen in Istanbul. Real Madrid now sits comfortably on top of the group and it will be near impossible to see them not qualify for the knockout stages of the Champions League.

As for the second team to qualify, it will most probably be between Galatasaray and Juventus as Copenhagen will not have the power to make the entire run to qualify for the knockout stages. They may make another surprise like the 1-1 draw against Juventus. Juventus will have the advantage of playing in Italy for two of their remaining matches, while Galatasaray will play two games on the road. However, if it comes down to the last match of the group, then Galatasaray will truly have the home team advantage as Juventus will face Galatasaray in Istanbul to conclude the group stage for both teams. In such a case, it will be an extremely difficult environment for Juventus to play in and Galatasaray may actually finish second, leaving Juventus in third. I advise that all soccer fans keep a keen eye on this group as things will definitely get interesting.

Group C:

- 1. Paris Saint-Germain (9 points)
- 2. Olympiacos (4 points)
- 3. SL Benfica (4 points)
- 4. RSC Anderlecht (0 points)

Group C has seen Paris Saint-Germain dominate in all departments. They have put on some of the finest displays of Champions League soccer while scoring 12 goals in three matches and only conceding one. It is safe to say that Paris Saint-Germain will finish

in first. Second place is still up for grabs. Anderlecht has failed to get a single point in the first three matches. It will be difficult for them to even finish third, let alone second given their disadvantage. The battle for second place will be between Olympiacos and SL Benfica. The two teams tied in Portugal 1-1, both beat Anderlecht and both lost to Paris Saint-Germain. They are quite similar in form, though Benfica does seem to have more quality than Olympiacos. On Nov. 5, Olympiacos and Benfica will face off in Greece and the outcome of the match will give soccer fans a clearer idea on which team will finish second. If it happens to be a draw, both teams will have to be cautious in both of their matches while looking to win as much as possible.

Group D:

- 1. Bayern Munich (9 points)
- 2. Manchester City (6 points)
- 3. CSKA Moscow (3 points)
- 4. Viktoria Plzen (0 points)

No surprise has been present in Group D as Bayern Munich sit on top with 9 points and the second favorites, Manchester City are three points clear in second place. It is highly unlikely the next three match weeks will change the order of the teams in the group, though certainly they will provide delightful matchups for fans.

Group E:

- 1. Chelsea (6 points)
- 2. Schalke 04 (6 points)
- 3. FC Basel (4 points)
- 4. Steau Bucharest (1 point)

Group E started with a surprising scoreline: Basel won 2-1 against Chelsea in London. However, Mourinho's Chelsea managed to pick themselves up to win twice in a row on the road including a decisive 3-0 win over Schalke 04 in Germany. Chelsea will play Schalke 04 in London on Nov. 6. If all goes well for Chelsea in that match, Chelsea will surely finish in first. The second team to qualify for the knockout round would then either be Schalke 04 or Basel. Basel were lucky to have gotten the three points from Chelsea and those three points may prove important in finishing on top of Schalke 04. In any case, the most important match will be Basel playing against Schalke in Germany on the last match week of the group stages. If it comes to this match Schalke will have the home team advantage and will probably finish on top of Basel.

Group F:

- 1. Arsenal (6 points)
- 2. Borussia Dortmund (6 points)
- 3. SSC Napoli (6 points)
- 4. Olympique de Marseille (0 points)

Soccer, Page 18

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Volleyball beats Emerson

Bunker leads team to Tuesday's 3-0 victory

By Mindy Brauer
DAPER STAFF

Playing for only the second time in program history and first as NEWMAC rivals, the MIT women's volleyball team defeated Emerson College, 25-16, 25-11, 25-18,

an ace by Jessica Hamilton to come within one (6-5). An exchange of points ensued until a strike from Megan E. Gebhard '17 followed by an ace courtesy of Tatiana Berger '14, and a block by Nicole C. Gagnier '15 and Bunker gave the Engineers a

gap to 8-6. A kill by Bunker on the ensuing rally ignited a 17-5 run that she completed with a strike for set point.

Emerson built a 4-2 edge in the final frame before four ties and a lead change moved the score to 7-7. Kills by Gebhard and Berger gave MIT some breathing room as it eventually went up, 21-12, on a Gagnier ace. The Lions continued to attack as Giulio Frendak's ace along with several miscues by the Engineers trimmed the deficit to 21-18. Jenny L. Astrachan's '15 kill thwarted the late rally attempt as the match ended with a trio of hitting errors.

Berger finished with 10 digs, nine kills, and four aces as Gebhard registered six kills and four digs. Emma S. Gargus '14 and Rachel A. Hunt '14 rounded out the attack with five and four kills, respectively. Sharon S. Hao '14 collected seven digs as Tori L. Wuthrich '17 added four of her own. Gagnier racked up 30 assists, six digs, four aces, and two blocks for the Engineers.

The Engineers registered the first five points of the second stanza; however, a block by Rice and Alex Lynn led to four straight points for Emerson, capped by a Rice ace.

on Tuesday night. Kristine A. Bunker '14 paced the Engineers' (20-10, 6-3 NEWMAC) balanced attack with nine kills and a .643 hitting percentage to go along with two blocks. Kat Rice led the way for the Lions (15-11, 3-6 NEWMAC) with four kills to go along with two digs, an ace, and a block.

MIT jumped out to a 6-1 lead in the first set, but Emerson capitalized on a pair of errors, a kill from Rice, and

12-6 advantage. After a timeout by the Lions, both sides traded side-outs, maintaining the six-point margin as late as 18-12. MIT responded by scoring seven of the last 11 points to take the win.

The Engineers registered the first five points of the second stanza; however, a block by Rice and Alex Lynn led to four straight points for Emerson, capped by a Rice ace. The visitors stayed close as a service error narrowed the

UPCOMING HOME EVENTS

Saturday, November 2

Sailing vs. Schell Trophy

9 a.m., Charles River

Rifle vs. John Jay

9 a.m., DuPont Athletic Center

Rifle vs. Wentworth

9 a.m., DuPont Athletic Center

Men's soccer vs. WPI

1 p.m., Steinbrenner Stadium

Field hockey vs. Babson College

1 p.m., Jack Barry Field

Men's water polo vs. Fordham University

2:30 p.m., Zesiger Center Pool

Football vs. Endicott College

5 p.m., Steinbrenner Stadium

Men's water polo vs. St. Francis College

8 p.m., Zesiger Center Pool

Sunday, November 3

Sailing vs. Schell Trophy

9 a.m., Charles River

Men's water polo vs. Iona College

9:30 a.m., Zesiger Center Pool